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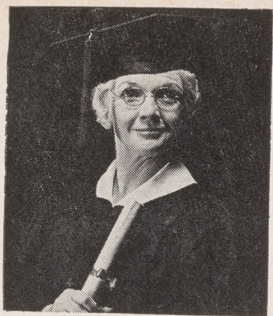
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Hollywood Bowl

MAGAZINE

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Behind the Scenes

by Mrs. A. Raborn Phillips, Jr.
Volunteer Chairman

Most everyone will admit that the Volunteers are a dynamic force in the continuing success of Hollywood Bowl. When I consider the enormous amount of work accomplished by the Volunteers, I cannot help but wonder what it takes to enable 800 women to function smoothly and have fun doing it. I think I've found the answer — it's the women behind the women!

In their first of many seasons, I hope, at the Volunteer Cottage, Wanda Held, Manager of Volunteers, and her co-worker, Gail Burton, have proven that a well-informed and capable staff is a necessity in coordinating work of Volunteers. With thirteen central committees and dozens of areas working simultaneously, conflicts, in various forms, are bound to arise. These may involve activity dates, group ticket orders, publicity, or any of 100 problems common to a group as large as the Hollywood Bowl Volunteers. It is the responsibility of these two women to avoid as many of these as

possible and solve those which are unavoidable.

Wanda Held comes to us from a Glendale newspaper, where she was Women's Editor for ten years. She brings with her a wealth of experience in working with women and women's groups. In addition, her background in the world of music is extensive. Beginning in her teens, she toured the United States, Canada and Mexico in leading roles with various light opera and theatre groups. The combination of these two careers gives her a magic touch in the position she now holds.

Gail Burton has been with the Southern California Symphony-Hollywood Bowl Association for the past year and a half. Her background in publicity, public relations and advertising, both in New York and Los Angeles, makes her well qualified for her present post.

My year as chairman of Volunteers has been a most happy and productive one, and a large share of this is due to the competence and cooperation of our "women behind the women."



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Hollywood Bowl Association thanks the Volunteer Committees whose continuing support and enthusiasm contribute so greatly to the success of this 45th Hollywood Bowl Season.

This week the Hollywood Bowl welcomes various community groups which have made arrangements through their Volunteer Committees listed below to attend concerts.

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We appreciate your interest and hope you will return for another
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Bethlehem Lutheran Church
First Brethren Church of Whittier
First Assembly of God Church of Lancaster
Los Angeles Methodist Church, Jr. High Choir
Tenth Avenue Baptist Church, Fellowship Class
St. Matthew Methodist Church of Hacienda Heights
Altadena Kiwanis Club
First Methodist Church of Whittier
Glendale Ward, Latter Day Saints Church
St. Joan of Arc Church
Pepperdine College
Bethany Baptist Church of Whittier
Community Night, Temple City
San Marino Woman's Club, Charter Member Guild
Wesleyan Guild of San Gabriel Methodist Church
Shakespeare Club of Pasadena
Mariners of Bethany Church of Sierra Madre
Las Siervas Assistance League
Clippers Club of St. John Presbyterian Church
Trip of the Month
Assistance League of San Pedro
Golden Tour Group of Riverside
San Gabriel Union Church
Fun 'n Culture
Burbank Chapter, National Charity League

*If your group does not appear in this listing, we apologize for its
omission. However, we are unable to include names of groups received
after our printing deadline. We hope you enjoy the concert
and will return to Hollywood Bowl — soon and often.*

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SUNDAY AT THE BOWL

JUNE 5 THRU SEPTEMBER 25, 1966

"Sunday at the Bowl" quickly has become "a must" for the whole family since it began in June. Picnics, music and a splendid exhibition of paintings, sculpture and photography are there for the asking. Thousands have taken advantage of this sunlit recreation at no admission charge.

Co-sponsored by the Hollywood Bowl Association and the County of Los Angeles Department of Parks and Recreation, "Sunday at the Bowl," in addition to art, has provided a pleased audience for hundreds of our non-professional musicians and singers. It all adds up to an ideal day, and we invite you to enjoy it, too, if you haven't already.

This week, the paintings of Lee Fitzgerald, Yvonne Cole Meo and Ellen Rose are on exhibit on Tuesday, Thursday and Saturday evenings. These artists were selected as best of "Sunday at the Bowl" at the eighth exhibition.

Their works were judged by Wayne La Com, painter and past-president of the California Water Color Society; by Joseph Funk, Ford Foundation Fellow and instructor in graphics at Otis Art Institute; and by John Wenzel, owner of a painting and ceramic studio and recipient of the Louis Comfort Tiffany Grant.

Next Sunday, three groups of musicians and singers, including the Nova Jazz Sextet, will entertain during the art exhibition, beginning at 1 o'clock.

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ON THE CITY CALENDAR...

There'll be gay booths depicting Christmas in other countries, festive decorations, colorful costumes, singing, dancing, and a generous outpouring of the Yuletide spirit. Yes, it's "Christmas in Many Lands," brought back by popular demand after an absence of two years.

From December 10th through December 20th, the Festival, a major endeavor of the Municipal Art Department and the Department's Bureau of Music, will intrigue visitors at the Municipal Art Gallery, 4800 Hollywood Boulevard (one block west of Vermont) from 11 a.m. to 7 p.m. daily.

Many countries will be represented. Booths will display furniture and artifacts from foreign shores, colorful costumes will

enliven the scene, and Christmas decorations from other lands will emphasize the spirit of Noel.

Choirs will sing carols from around the world and dancers will delight the eye. The Festival will put the Yuletide spirit back into weary shoppers, gift-burdened and worn from trudging through department store aisles, and make them suddenly remember what Christmas is all about.

Ethnic groups who wish to install booths, choirs who wish to sing, and groups who would like to perform foreign dances in the Festival, should contact Curt Opliger, Art Coordinator, Municipal Art Department, at City Hall, 624-5211, Ext. 2433.



LITHUANIAN DISPLAY is typical of the colorful booths representing foreign countries at "Christmas in Many Lands."

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HOLLYWOOD BOWL – 1966

Featuring the Los Angeles Philharmonic Orchestra

Tuesday, August 23

SIXTEN EHRLING, conductor; **MARY COSTA**, soprano

Nielsen: Overture to *MASKERADE*/Prokofieff: Classical Symphony in D/Richard Strauss: *Four Last Songs*, with orchestra/Selections from Rossini, Charpentier, and Gounod operas/
Respighi: *THE PINES OF ROME*

Thursday, August 25

AN EVENING WITH DUKE ELLINGTON & HIS ORCHESTRA

Hit songs such as *SATIN DOLL*, *MOOD INDIGO*, *DON'T GET AROUND MUCH ANYMORE*, *SOPHISTICATED LADY*, *CARAVAN*. Also *HARLEM*, concerto grosso for big band and symphony orchestra – and others.

Friday, August 26

THE BOWL GOES LATIN! Favorite music of Latin America with today's top TV, motion picture and recording artists. Produced by Rita and Antonio De Marco.

Saturday, August 27

RODGERS & HAMMERSTEIN NIGHT: JOHN GREEN, conductor; **JEAN FENN**, soprano; **KATHERINE HILGENBERG**, contralto; **CHRIS LACHONA**, tenor;

RICHARD FREDRICKS, baritone; **ROGER WAGNER CHORALE**, Roger Wagner, director
Selections from *STATE FAIR*, *THE KING AND I*, *CAROUSEL*, *CINDERELLA*, *SOUTH PACIFIC*,
THE SOUND OF MUSIC, *OKLAHOMA!*

Tuesday, August 30

HENRY LEWIS, conductor; **MARILYN HORNE**, mezzo-soprano

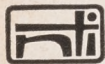
Berlioz: Overture to *THE CORSAIR*, excerpts from *ROMEO AND JULIET*/Selections from Massenet, Gounod, and Bizet operas/Wagner: selections from *LOHENGRIN* and *GOTTERDAMMERUNG*

Wednesday, August 31

FESTIVAL POLYNESIA! An S. Hurok attraction. Also on September 1, 2 & 3.
This unique company of 175 dancers, singers and musicians – in its mainland debut –
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Concert by the Pacific

Soprano Marni Nixon will be the soloist with John Green when he conducts the Los Angeles Philharmonic Orchestra in a "Concert by the Pacific" September 3 at the Marineland Sea Arena.

Miss Nixon will sing "Mi chiamino Mimi" and "Musetta's Waltz Song" from Puccini's *La Bohème*, "The Jewel Song" from Gounod's *Faust*, and selections by Franz Lehár, Jerome Kern and Lerner and Loewe.

Orchestral works scheduled for the program include Wagner's Prelude to *Die Meistersinger von Nürnberg*, *Capriccio Italien* by Tchaikovsky, *Raintree County — Three Themes for Symphony Orchestra* by John Green, and popular songs from Gershwin shows arranged by Mr. Green.

The concert is being sponsored by the Peninsula Committee for the Philharmonic. For ticket information call Mrs. Jack Swain, chairman of the event, at 377-3874 or write to the Peninsula Committee, Box 2, Palos Verdes Estates, 90274.



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Symphonies Under the Stars

TUESDAY, AUGUST 23, 1966 AT 8:30 P.M.

SIXTEN EHRLING, *Guest Conductor*

MARY COSTA, *Soprano*

CARL NIELSEN

Overture to *Maskerade*

PROKOFIEFF

Classical Symphony in D, Op. 25

Allegro

Larghetto

Gavotte: Non troppo allegro

Finale: Molto vivace

RICHARD STRAUSS

Four Last Songs with Orchestra

Frühling

September

Beim Schlafengehen

Im Abendrot

MARY COSTA

INTERMISSION

ROSSINI

"Una voce poco fa" from *The Barber of Seville*

CHARPENTIER

"Depuis le jour" from *Louise*

GOUNOD

"Je veux vivre dans la reve" (Waltz Song)
from *Romeo and Juliet*

MARY COSTA

RESPIGHI

The Pines of Rome, Symphonic Poem

Miss Costa records for RCA Victor
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SIXTEN EHRLING, who has appeared at the Hollywood Bowl for the past two summers, made his American debut as guest conductor of the Detroit Symphony in the fall of 1961. Formerly music director of the Royal Opera of Stockholm, he was already well known to music lovers in this country for his recordings of all the Sibelius symphonies and the violin concertos of Beethoven and Sibelius, the latter with David Oistrakh as soloist. Following his debut he guest conducted a number of the nation's major orchestras. The Detroit Symphony's board of directors signed him as permanent music director and conductor in 1963.

Born in Sweden in 1918, Ehrling displayed his conducting talent even in his student days at the Musical High School of Stockholm. After further training with Karl Boehm in Dresden, Germany, he joined the Royal Opera of Stockholm in 1940. He was named its first conductor in 1953, the same year he was appointed Honorary Court Conductor at the Royal Palace in recognition of his contribution to the cultural life of his country.

Ehrling has conducted extensively in Europe, making guest appearances with the orchestras of Hamburg, Stuttgart, Zurich, Geneva, Madrid, London, and Paris. Though he has attracted great attention for his interpretation of modern composers, his formidable repertoire encompasses more than five hundred symphonic works in every period from early classic to the present day. A noted pianist, he often performs as soloist with the orchestra, conducting from the keyboard.

In addition to his Hollywood Bowl engagement, Mr. Ehrling is appearing this summer with the Detroit Symphony at the Meadowbrook Festival and as guest conductor at the Ravinia and Tanglewood Festivals.

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MARY COSTA, who made a sensational Metropolitan Opera debut as Violetta in *La Traviata* in 1964, first became known to the public as the girl who delivered non-singing TV commercials for Chrysler in the late 1950s. Then Jack Benny, who had heard her sing, gave her a singing debut on his television show, and letters poured in asking who had dubbed the voice.

In 1958, Elizabeth Schwartzkopf cancelled a Hollywood Bowl appearance at a special gala and Miss Costa stepped in to substitute for her. Carl Ebert recommended her to the Glyndebourne Festival and she sang *The Secret of Suzanne* there the same year. This performance

led to her appearance as Cunegonde in Leonard Bernstein's *Candide* for the American tour and subsequent London season.

In 1959, after appearing as Eurydice in *Orfeo* at the Vancouver Festival, the soprano scored a great success at the San Francisco Opera, where she has sung every season since then. S. Hurok signed her to a contract, and she was on her way. She made her Covent Garden debut in London in 1962 and her acclaimed Met debut two years later.

Miss Costa has returned each season to the Met, appearing in Gounod's *Faust*, Massenet's *Manon*, Samuel Barber's *Vanessa*, and other operas. During the 1966-67 season she is singing for the first time at the Met the Countess in Johann Strauss' *Die Fledermaus*, a role for which she has won approval in California. She will also undertake a far-ranging concert tour that will carry her from New York to Honolulu.

Mary Costa was born in Knoxville, Tennessee, of Italian and Irish parentage. Her family moved to Los Angeles in 1950, and she attended high school here and later UCLA.



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Concert Comments

by Robert Turner

Tuesday, August 23, 1966

OVERTURE TO "MASKARADE"

Carl Nielsen (1865-1931)

For centuries the music of Denmark only echoed the music of other European countries, from North Germany to Italy. At the end of the eighteenth century a German composer living in Denmark named J. A. P. Schulz (1747-1800) inaugurated the Danish school of opera by composing a *singspiel* in the Danish language. Among the continuators of the tradition, Friedrich Kuhlau (1786-1832), the composer of sonatinas which are played by piano students everywhere, wrote an opera *Elverhøi* which is heard in Denmark even today.

The most illustrious composer in the history of Danish music was Niels Gade (1817-90), who is compared to Schumann and Mendelssohn, and perhaps more properly, to the Norwegian Grieg. Gade was an accomplished violinist and conductor as well as composer.

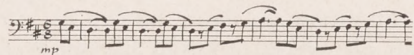
Nielsen is the most prominent Danish composer since Gade, and the musical father of most of the Danish composers of today. The son of a poor house painter who played the violin, Nielsen received his early training by playing the bugle in a military band. At nineteen he was helped by friends to attend the conservatory in Copenhagen, where he studied with Gade. Later he traveled in Europe, played violin in the royal Copenhagen orchestra, conducted at the opera, and became director of the conservatory.

Nielsen's six symphonies, often compared to the symphonies of Sibelius,

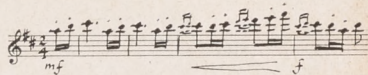
contain many original elements of form and the treatment of tonality. Nielsen also left concertos, songs, chamber music, and operas.

Maskarade (1906), the second of Nielsen's two operas, is based on a comedy by the Danish dramatist Ludvig Holberg (1684-1754). Its standing in the cultural life of the Danes is comparable to that of *The Bartered Bride* in the life of the Czechs. It tells of a young man who refuses to marry the girl his family has chosen for him, because he has fallen in love with another at a masked ball. After a number of comic and dramatic situations, the story ends happily with the discovery that the two young ladies really are one and the same.

After a brief introduction, the compact, breezy overture presents scampering figures in the violins, against which the first theme is heard in the cellos:



The second theme, more subdued and graceful, also is introduced by the strings, and is the basis for much of the development:




The overture culminates in a flashing coda, which incorporates a brief, triumphant reference to the second theme.

CLASSICAL SYMPHONY IN D, OP. 25

Serge Prokofieff (1891-1953)

At six, Prokofieff wrote a waltz, a march, and a rondo, and at nine completed an opera, *The Giant*. When, at twelve, he applied for admission to the St. Petersburg Conservatory, he presented a portfolio containing four operas, two sonatas, a symphony, and piano pieces. Through the ten years he spent at the conservatory, he was regarded as an *enfant terrible*, because of his scorn for tradition and his affinity for dis-

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sonance. Yet, by the time he graduated Prokofieff had made considerable way as a composer, and had won the Rubinstein Prize in piano.

Prokofieff remained curiously untouched by world-shaking events. As the only son of a widow, he was exempt from World War I military service, and continued his unruffled career as a composer. Even the Bolshevik Revolution did not materially affect him; but when he left Russia in 1918, the year of the *Classical Symphony*, ostensibly for a limited concert tour in America, he had no intention of returning.

From 1918 to 1921 Prokofieff tried to storm the bastions of American music. Although this period yielded two of Prokofieff's most significant works, the opera *Love for Three Oranges* and the Third Piano Concerto, success was not great enough to keep him on these shores. From 1921 to 1933 he made his headquarters in Paris, leaving at intervals for concert tours of Europe or the United States.

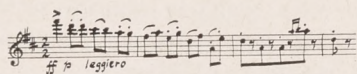
Then Prokofieff decided to go back to Russia. From this point on, his music conforms more and more to the standard enunciated by Soviet officialdom — a style free of "formalism," readily assimilable by the masses, and drawing inspiration from Russian history and art.

At his death, just five months after the premiere of his Seventh Symphony, Prokofieff had created more works which had become, or bid fair to become, classics than any other twentieth-century composer, possibly excepting Stravinsky. These include *Lieutenant Kije*, *Peter and the Wolf*, the cantata *Alexander Nevsky*, the two violin concertos, the ballets *Romeo and Juliet* and *Cinderella*, the Fifth Symphony, and the *Classical Symphony*.

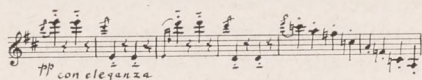
During the World War I period Prokofieff's music, as exemplified by the *Scythian Suite* and the *Visions Fugitives*, was rich in new colors and untamed. The gay and unproblematical *Classical Symphony*, on the other hand, seems to con-

vey a whimsical fascination with an old musical form. Its instrumentation is Mozartean (flutes, oboes, clarinets, bassoons, trumpets and horns in pairs, timpani, and strings); its duration — thirteen minutes — about half that of most classical symphonies. Despite its parallels to the symphonies of Haydn and Mozart, it contains melodies, harmonies, and structures which hardly could have occurred in any symphony of the classical period.

The first movement, like the final one, is in sonata form. After only two preliminary measures, the straightforward yet vivacious first theme is heard on violins:

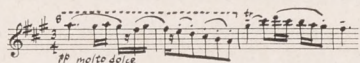


A short melodic figure, first heard on the flute, is discoursed by woodwind, and forms a transition to the leaping second theme:



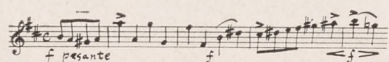
The recapitulation begins in the key of C, then works its way into the expected key of D. (This design may be found in works of the classical school.)

The *Larghetto*, in three-part form (A-B-A), presents its peaceful first theme near the beginning, high in the violins:



The second part is based on a *pizzicato* string passage, in which the woodwinds soon join. At the return of A, there is a surprise modulation from the key of C back to the initial A major.

In the classical symphony of Mozart and Haydn, the third movement is generally a minuet; here it is another old-world dance, a gavotte. With its unexpected excursions to contrasting keys, the gavotte is based on one of Prokofiev's best-known themes:



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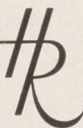
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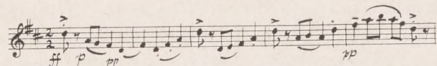
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The contrasting middle section is constructed over a sustained G in double-basses, suggesting a musette, which is the traditional companion dance to the gavotte. When the gavotte returns, it is played very lightly, with the melody in the flutes.

The finale, in sonata form, is based on three light, melodic themes. The first is unusual, for it is based on just one chord:



The other two, both in the dominant key, form a cheerful "second theme complex," without the lyricism or tenderness often found in classical second themes. The first is for woodwind; the second begins as a flute solo.

FOUR LAST SONGS

Richard Strauss (1864-1949)

At different periods in his career Strauss devoted himself to symphonic poems, opera, or other forms of music. But songs came from his pen both early and late. The Four Last Songs were written sixty-five years after the well-loved songs of Op. 10.

A comparison with Brahms' four last songs (*Vier Ernste Gesänge*) is inevitable. Based on Scriptural texts, Brahms' songs are a monument to a steadfast, confident spiritual outlook on life and death. Strauss' songs, though less cosmic in their scope, also show a tranquility and readiness before death. The music itself is not far removed from his earliest song-writing, and the final song, near the end in the accompaniment, contains a quotation from the early tone poem *Death and Transfiguration*.

The texts are by the Nobel Prize-winning German novelist-poet Hermann Hesse (1877-1962), except "Im Abendrot," which comes from the writings of the romantic poet Joseph von Eichendorff (1788-1857). "Mrs. Seery," to whom "September" is dedicated, is the former opera star Maria Jeritz, who created several of Strauss' greatest soprano roles.

I. Frühling (Spring)

In dämm' rigen Grüften träumte ich lang
Von deinen Bäumen und blauen Luftten,
Von deinem Duft und Vogelsang.
Nun liegst du erschlossen
In Gleiss und Zier,
Von Licht übergossen
Wie ein Wunder vor mir.

Du kennst mich wieder,
Du lockst mich zart,
Es zittert durch all meine Glieder
Deine selige Gewart!

II. September

Der Garten trauert,
Kühl sinkt in die Blumen der Regen.
Der Sommer schauert
Still seinem Ende entgegen.
Golden tropft Blatt um Blatt
Nieder vom hohen Akazienbaum.
Sommer lächelt erstaunt und matt
In den sterbenden Gartentraum.
Lange noch bei den Rosen
Bleibt er steh'n, sehnt sich nach Ruh.
Langsam tut er die müdgewordnen
Augen zu.

In half-light I waited, dreamed all too long
Of trees in blossom, flowing breezes,
Of fragrant blue, and thrushes' song.
Now streaming and glowing
From sky to field,
With light overflowing
All these charms are revealed.

Light gilds the river,
Light floods the plain,
Spring calls me, and through me
Quivers life's own sweetness again!

These mournful flowers,
Rain-drenched in the coolness are bending,
While summer cowers,
Mute as he waits for his ending.
Gravely each golden leaf
Falls from the tallest acacia tree;
Summer marvels and smiles to see
His own garden grow faint with grief.
Ling'ring still near the roses
Long he stays, longs for repose.
Languid, slowly to the last, his weary
eyelids close.

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III. *Beim Schlafengehn* (Time to Sleep)

Nun der Tag much müd' gemacht,
Soll mein sehnliches Verlangen
Freundlich die gestirnte Nacht
Wie ein müdes Kind empfangen.
Hände lasst von allem Tun,
Stirn vergiss du alles Denken,
Alle meine Sinne nun
Wollen sich in Schlummer senken.

Und die Seele unbewacht,
Will in freien Flügen schweben,
Um im Zauberkreis der Nacht
Tief und tausendfach zu leben.

IV. *Im Abendrot* (At Dusk)

Wir sind durch Not und Freude
Gegangen Hand in Hand;
Vom Wandern ruhen wir
Nun über'm stillen Land.
Rings sich die Täler neigen,
Es dunkelt schon die Luft,
Zwei Lerchen nur noch steigen
Nach träumend in den Duft.
Tritt her und lass sie schwirren,
Bald ist es Schlafenzeit,
Dass wir uns nicht verirren
In dieser Einsamkeit.
O weiter, stiller Friede!
So tief im Abendrot
Wie sind wir wandermüde
Ist dies etwa der Tod?

Now the day has wearied me,
All my gain and all my longing
Like a weary child's shall be
Night whose many stars are thronging.
Hands, now leave your work alone;
Brow, forget your idle thinking;
All my thoughts, their labor done,
Softly into sleep are sinking.

High the soul will rise in flight,
Freely gliding, softly swaying,
In the magic realm of night,
Deeper laws of life obeying.

Here both in need and gladness
We wandered hand in hand;
Now let us pause at last
Above the silent land.
Dusk comes the vales exploring,
The darkling air grows still,
Alone two skylarks soaring
In song their dreams fulfill.
Draw close and leave them singing,
Soon will be time to sleep,
How lost our way's beginning!
This solitude, how deep.
O rest so long desired!
We sense the night's soft breath,
Now we are tired, how tired!
Can this perhaps be death?

Strauss: *Vier Letzte Lieder*. Texts by Hermann Hesse and Joseph von Eichendorff. English words by Michael Hamburger. Copyright 1950 by Boosey & Co. Ltd. Reprinted by permission.

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UNA VOCE POCO FA
FROM "THE BARBER OF SEVILLE"

Gioacchino Antonio Rossini (1792-1868)

The Barber of Seville, the first in a trilogy of plays by Pierre Beaumarchais (1732-99), is the story of Count Almaviva's winning of the lovely Rosina. In the second play, *The Marriage of Figaro*, Almaviva becomes a philanderer, while Rosina is his aging and aggrieved countess. The third play, *The Guilty Mother*, is a more somber work about Almaviva and Rosina in their later years, and their grown children.

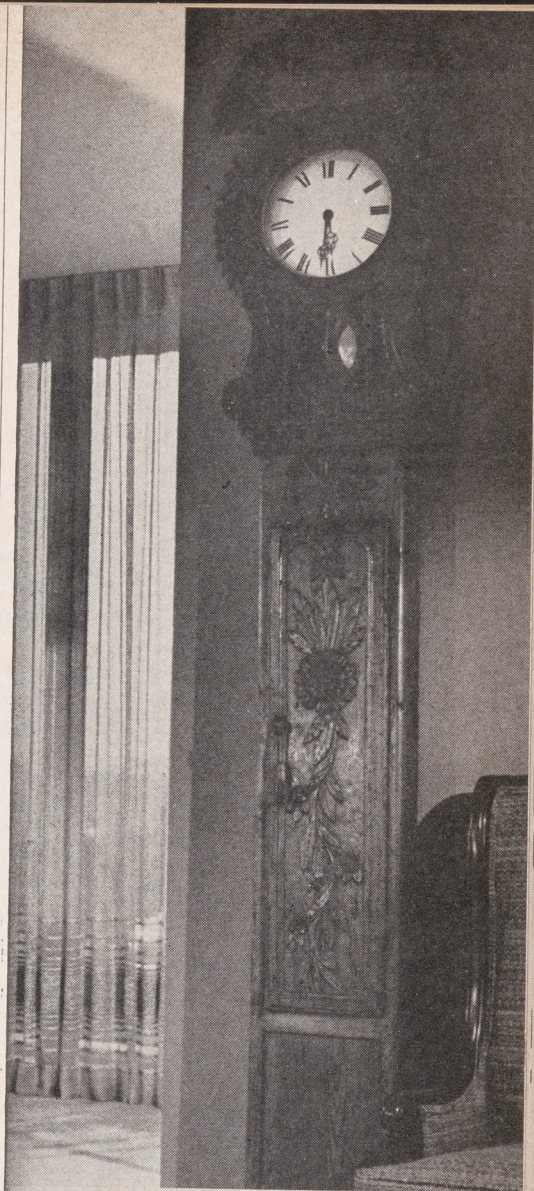
Rossini composed *The Barber*, to a libretto adapted by Sterbini, in three weeks when he was twenty-four. It is one of the last examples of the eighteenth-century type of Italian *opera buffa*.

Almaviva is assisted in his suit for the hand of Rosina by the knowledgeable barber Figaro. His rival is old Doctor Bartolo, Rosina's guardian. Rosina sings the familiar "Una voce poco fa" at the beginning of the second act, when she is falling in love with the count, whom she knows only by the incorrect name of Lindoro.

In the first part, she sings of the secret voice enshrined in her heart, and vows that Lindoro will be her love. The more elaborate part of the aria follows:

CONTINUED ON PAGE 32

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Io sono docile, son rispettosa, sono
 obbediente, dolce amorosa,
 Mi lascia reggere, mi fo guidar.
 Ma se mi toccano dov'è il mio de-
 bole, sarò una vipera,
 E cento trappole prima di cedere
 farò giocare.

I am so docile, so submissive, so
 obedient, sweet and loving,
 Easy to guide and to manage.
 But if you cross me where I'll not
 be crossed, I'll be a viper,
 And lay a hundred traps until I
 get my way.

DEPUIS LE JOUR, FROM "LOUISE"

Gustave Charpentier (1860-1956)

Charpentier, who lived to be nearly ninety-six, composed *Louise* to his own libretto in 1900, when he was forty. It reflects the *verismo* movement in Italian opera at the time, and seems especially related to Puccini's *La Bohème*.

Louise is the story of a working girl, who lives in a tenement in Paris with her parents. She falls in love with Julien, a young artist, and when her parents refuse to let her marry him, they elope. Their idyll is interrupted when Louise's mother appears to tell her daughter that her father is ill and grieving for her. Louise goes to him and helps nurse him back to health. Now her parents want to keep her and not let her return to her lover; but Louise wants only Julien and the unfettered life of Paris. There is a quarrel and a rude farewell.

"Depuis le jour" comes from Act III. The lovers are in the garden of their house on the hill of Montmartre. The lights of Paris shine in the distance. Louise, filled with love, sings of the rapturous day when first she gave herself to Julien.

Depuis le jour où je me suis donnée,
 Toute fleurie semble ma destinée.
 Je crois rêver sous un ciel de féerie
 L'âme encore grisée de ton premier
 baiser!

Quelle belle vie!
 Mon rêve n'était pas un rêve!
 Ah! Je suis heureuse!
 L'amour étend sur moi ses ailes!
 Au jardin de mon cœur
 Chant une joie nouvelle!
 Tout vibre, tout se réjouit
 De mon triomphe!
 Autour de moi tout est sourire, lu-
 mière et joie!
 Et je tremble délicieusement
 Au souvenir charmant
 Du premier jour d'amour!

E'er since the day when first I gave me,
 Radiant with flowers seems my pathway.
 I seem to dream 'neath a fairyland heaven,
 My soul still drunk with thy first kiss.

Ah, how sweet is life!
 My dream has not been but dreaming!
 Ah! I am so happy!
 Love spreads his wings over me!
 In the garden of my heart
 A new joy is singing!
 All nature rejoices with me
 And with my triumph!
 Around me all is laughter, light,
 and joy!
 I tremble with exquisite delight
 As I recall the charm
 Of our first day of love!

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WALTZ SONG FROM "ROMEO AND JULIET"

Charles Gounod (1818-93)

Four musical works, above all others, have illuminated Shakespeare's immortal tale about Romeo and Juliet: the dramatic symphony by Berlioz (1839), part of which will be performed in these concerts a week from tonight; Tchaikovsky's popular fantasy-overture (1869-70); Prokofieff's ballet (1935); and Gounod's five-act opera (1864).

The most famous Juliets in the early history of the opera were Adelina Patti, Nellie Melba, and Emma Eames. Singing opposite Patti at the Paris Opera was the tenor Nicolini, who became Patti's second husband. Describing one of the early-day performances, the critic Gustave Kobbe wrote,

The Romeo and Juliet were as much in love with each other in actual life as on the stage . . . During the balcony scene, prima donna and tenor imprinted twenty-nine real kisses on each other's lips.

Gounod's librettists Barbier and Carré, who also prepared the *Faust* book, retained all the elements of the Shakespeare tragedy: the feast at the Capulets'; the arrival of Romeo of the house of Montague; the attempt of Tybalt to challenge him; the enchanting balcony scene; the secret wedding of Romeo and Juliet; Mercutio's death at the hands of Tybalt and the resulting death of Tybalt at the hands of Romeo; Romeo's banishment; Juliet's drinking of the potion to avoid marriage to Paris; Romeo's finding her in the tomb and killing himself in the belief that she is dead; Juliet's awakening to find what has happened, and stabbing herself; finally, the reconciliation of the Montagues and the Capulets after the tragedy their feud has brought about.

Juliet's fresh and carefree waltz song comes from the first act, before Romeo and Juliet have yet laid eyes upon one another.

CONTINUED ON PAGE 35

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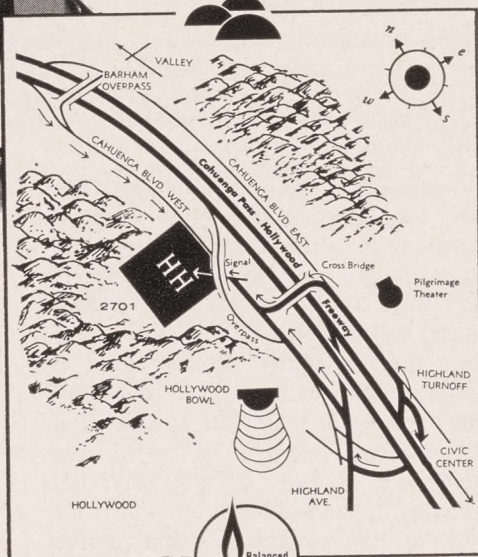


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b e l l

Ah! Je veux vivre
Dans ce rêve qui m'enivre
Longtemps encor;
Douce flamme
Je te garde dans mon âme
Comme un trésor!
Cette ivresse de jeunesse
Ne dure, hélas, qu'un jour;
Puis vient l'heure où l'on pleure,
Le cœur cède à l'amour,
Et le bonheur fuit sans retour.
Loin de l'hiver morose
Laisse-moi sommeiller,
Et respirer la rose
Avant de l'effeuiller.

Ah! I would linger
In this dream that entralls me
At twilight's calm;
Sweet hour of beauty
I hold thee in my heart
As dearest treasure!
But this rapture of life's springtime
Blooms, alas, and dies;
Soon comes the hour of weeping,
The heart succumbs to love,
And peace has fled for aye!
Far from the world's sad winter
Let me rest and dream;
Let April's rose but bloom
Ere time for her leaves to fall.

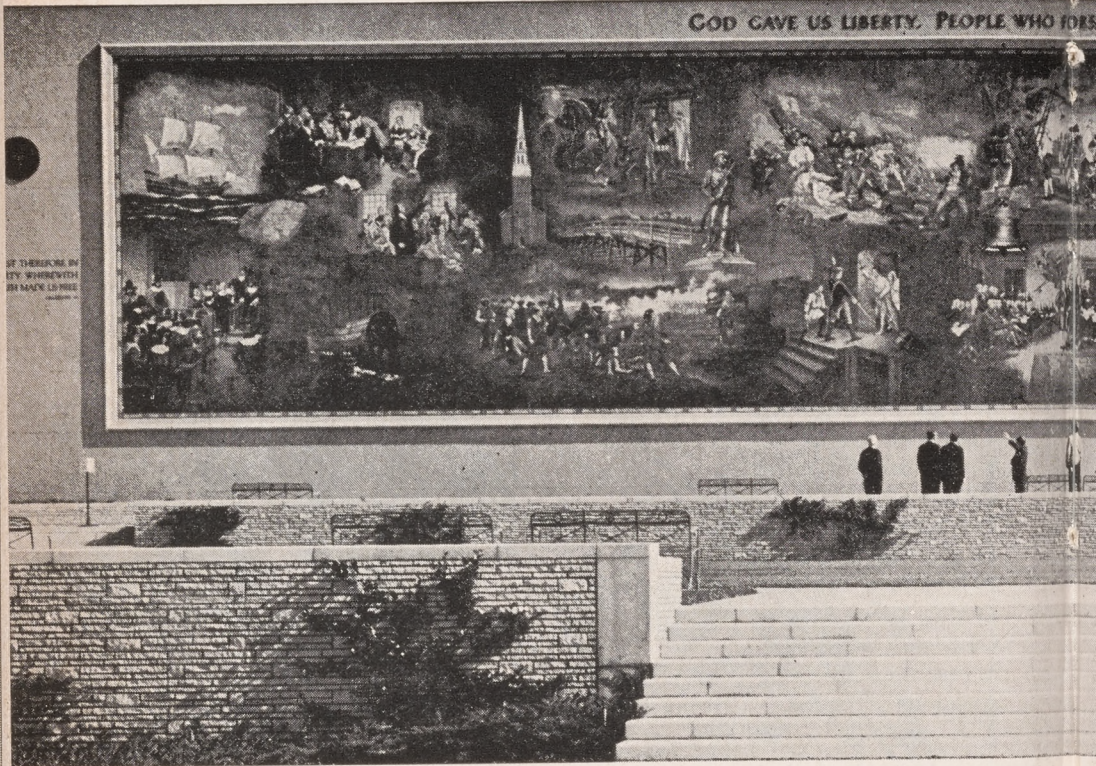
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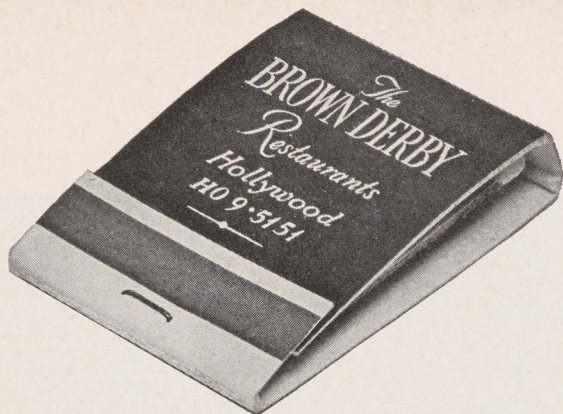
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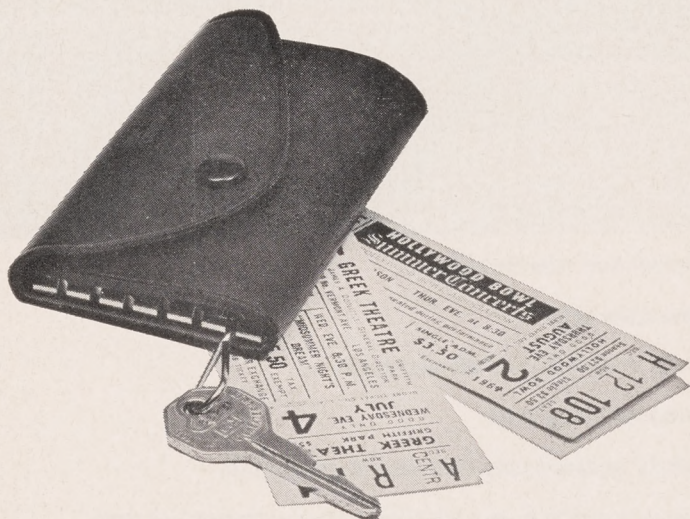
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One thing leads to another



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SYMPHONIC POEM, "PINES OF ROME"

Ottorino Respighi (1879-1936)

Respighi, the most famous Italian composer of the first part of this century except Puccini, came of age at a time when composers were experimenting with new forms and harmonic techniques, and impressionism was high fashion. Turning his back on these trends, Respighi created grandiose works which made bold use of the resources of the past.

During ten years spent in Rome, Respighi wrote some of his best known works, including *Pines of Rome* (1924). Bernardino Molinari conducted a performance of it at the Augusteo soon after it was completed, and Toscanini presented it in a New York Philharmonic concert the following year.

The composition, probably the first to specify the gramophone as an orchestral instrument, is explained in Respighi's preface, which is printed in the score in four languages:

I. *The Pine Trees of the Villa Borghese*. Children are at play in the pine groves of Villa Borghese; they dance round in circles, they play at soldiers, marching and fighting, they are wrought up by their own cries like swallows at evening, they come and go in swarms. Suddenly the scene changes, and —

II. *Pine Trees Near a Catacomb*. We see the shades of the pine trees fringing the entrance to a catacomb. From the depth rises the sound of mournful psalm-singing, floating through the air like a solemn hymn, and gradually and mysteriously dispersing.

III. *The Pine Trees of the Janiculum*. A quiver runs through the air: the pine trees of the Janiculum stand distinctly outlined in the clear light of a full moon. A nightingale is singing [represented by a gramophone record of a nightingale song, heard from the orchestra].

IV. *The Pine Trees of the Appian Way*. Misty dawn on the Appian Way: solitary pine trees guarding the tragic landscape; the muffled, ceaseless rhythm of unending footsteps. The poet has a fantastic vision of bygone glories; trumpets sound and, in the brilliance of the newly risen sun, a consular army bursts forth toward the Sacred Way, mounting in triumph to the Capitoline Hill.



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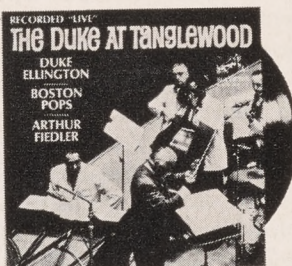
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Intimacies

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Harry Carney
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and clarinet*

William "Cat" Anderson
trumpet

Jimmy Hamilton
*clarinet and tenor
saxophone*

George "Buster" Cooper
trombone

John Lamb
bass

Johnny Hodges
alto saxophone

Lawrence Brown
trombone

Russell Procope
*alto saxophone and
clarinet*

Chuck Connors
bass trombone

Paul Gonsalves
tenor saxophone

Mercer Ellington
trumpet

Charles "Cootie" Williams
trumpet

Sam Woodyard
drums

Herbie Jones
trumpet

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Satin Doll	I'm Beginning To See The Light
Solitude	Sophisticated Lady
In a Sentimental Mood	Caravan
Don't Get Around Much Anymore	Do Nothing 'Til You Hear From Me
Mood Indigo	I Let A Song Go Out Of My Heart

Arrangements by Billy Strayhorn, Mercer Ellington and Duke Ellington

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Raymond Kendall, Dean

FALL CONCERT SERIES 1966-67

- | | |
|---------|--|
| Oct. 23 | University Symphony Orchestra; Walter Ducloux,
<i>conductor</i> , Gabor Rejto, <i>cello soloist</i> |
| Nov. 6 | Faculty Chamber Music Recital; Alice Ehlers,
<i>harpichord</i> , Eudice Shapiro, <i>violin</i> , Ingolf Dahl, |
| Nov. 13 | Trojan Symphonic Band: William A. Schaefer,
<i>conductor</i> |
| Nov. 20 | University Symphony Orchestra; Walter Ducloux,
<i>conductor</i> , Ronald Romm, <i>trumpet soloist</i> |
| Nov. 20 | University Symphony Orchestra; Walter Ducloux,
<i>conductor</i> , Sanford Schonbach, <i>viola soloist</i> |
| Jan. 15 | University Concert Choir and Symphony Orchestra;
<i>Beethoven's Symphony No. 9</i> |



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DUKE ELLINGTON occupies a unique place in American music. He excels as a composer, an arranger, a pianist, and a bandleader. Two universities have conferred honorary degrees on the Duke, he has appeared on the cover of *Time* magazine, and he has toured extensively for the State Department in its cultural exchange program, everywhere gaining friends for the U.S. He has probably won more music polls than any other artist.

Ellington has continuously authored topnotch songs like "Mood Indigo," "Sophisticated Lady," "Solitude," and "Satin Doll," as well as such enduring instrumentals as "In a Mellotone," "C Jam Blues," "Creole Love Call" and

"Black and Tan Fantasy." He has written scores for musical shows (*Jump for Joy*, *Beggar's Holiday*), for movies (*Anatomy of a Murder*, *Paris Blues*), and for TV (*Asphalt Jungle*). His longer works (*Black, Brown and Beige*, *Night Creature*, etc.) have greatly extended the musical horizons of his world, his music now being performed by piano soloists, singers, trios, and groups of all sizes up to, and including, the world's greatest symphony orchestras.

In Paris, he was commissioned by Jean Vilar to write a musical score for *Turcaret*, an eighteenth-century play by Lesage, which was produced by the Théâtre National Populaire at the Palais de Chaillot.

His performances at the Shakespearean Festival in Stratford, Ontario, led to his creation of *Such Sweet Thunder*, a suite of vignettes based on Shakespearean characters. A few years later, he returned to Stratford when he was commissioned to write the music for a production by Michael Langham of Shakespeare's *Timon of Athens*. The successful production was subsequently performed and acclaimed at the Chichester Festival in England.

His presentation to Queen Elizabeth II at the Leeds Festival inspired him to compose and record a suite in her honor. Unprecedented in the annals of musical history, only a single copy of this important record was pressed, and then duly delivered to Her Majesty.



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Harry Carney, the poll-winning baritone saxophonist has been a member of the orchestra since 1927. Johnny Hodges, the peerless alto saxophonist, joined in 1928 and, apart from a brief absence in the 1950s, has been a valued part of the saxophone section ever since. Other veterans from the early years are Cootie Williams (trumpet), Lawrence Brown (trombone), Jimmy Hamilton (clarinet and tenor saxophone) joined in 1942, Russell Procope (alto saxophone and clarinet) in 1945, Cat Anderson (trumpet) in 1944, Paul Gonsalves (tenor saxophone) in 1950, and Sam Woodard (drums) in 1954.

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Besides the world-renowned Ellington compositions, the orchestra plays his brilliant arrangements of other hits of the day. Many phases of popular music, indeed, show the effect of his innovations years after he introduced them.

Devices from older numbers like "Things Ain't What They Used to Be" and "Happy-Go-Lucky Local" have been incorporated in the foundations of such relatively unsophisticated musical idioms as "rhythm and blues" and "rock 'n' roll."



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Concert Comments

by Robert Turner

Thursday, August 25, 1966

AN EVENING WITH DUKE ELLINGTON

Versatility can be an unfortunate quality, if the elements of one's versatility are scattered. But Duke Ellington's varied talents as composer, pianist, arranger, and bandleader have been combined in a remarkably focused career.

Born in Washington, D.C., Ellington received his nickname from a high school buddy who was impressed with his lordly manner. He had an early interest in art, but this never developed beyond commercial posters made during high school years. His unofficial teacher of music was Luckey Roberts, composer of "Moonlight Cocktails," and a sometime acrobat, bandleader, publisher, and owner of the Rendezvous Club.

Ellington first hit New York in 1922, as a member of the semi-professional jazz band in which he had played since high school days. The boys knocked at the doors of the Harlem ballrooms, but their success was not impressive enough to keep them in the big city.

After studying piano and arranging with Oliver "Doc" Parry in Washington, Ellington was back in New York in 1923, playing in a group called the Washingtonians, led by Elmer Snowden, the banjo player of the original band from Washington.

Ellington's first recording date was in 1925, with his own band in New York. Already he was a leader in the world of jazz, sharing the limelight with Fletcher Henderson. There seems to be no existing

copy of that early recording, which included the titles "I'm Gonna Hang Around My Baby All the Time," "Trombone Blues," "Parlor Society Stomp," and "Georgia Grind." Ellington's earliest existing recording includes one of his best known themes — "East St. Louis Toodle-oo."

Ellington is one of the most widely traveled members of a profession which is not known for staying at home. His touring career goes back even farther than the time in 1933 when he traveled with his orchestra to England on the *S.S. Olympic*. They played the London Palladium for two weeks, and Sonny Greer let the Prince of Wales play his drums at a party given by Lord Beaverbrook. On the same trip, the boys gave three concerts in Paris.

Part of the Ellington formula is the spotlighting of soloists against the full band. Sometimes the soloist is Duke himself on piano. His great soloists have included Harry Carney, baritone sax, and Johnny Hodges, alto sax, both of whom joined him in the '20s and have still been with him in the '60s, Joe (Tricky Sam) Nanton, trombone, Cootie Williams, trumpet, Ben Webster, tenor sax, Bubber Miley, trumpet, and Jim Blanton, the bassist who died at twenty-one of tuberculosis. Present and recent band members who are prominent in the jazz field include Ray Nance, Willie Cook, and Gerald Wilson, trumpets, Lawrence Brown, trombone, Sam Woodyard, drums, and Paul Gonsalves, Jimmy Hamilton, and Russell Procope, saxes.

Possibly the most vital phase of the Ellington personality is the piano-playing phase. Ellington expresses himself naturally on the piano, whether it is in entertaining his friends, instructing his band, or just enjoying himself jamming with any musician who happens to be on hand.

Over the years Ellington has written many "standard" songs, and in recent years has shown his creative side in a number of special ways. He has composed a suite based on Shakespeare, one

of whose movements is titled "Lady Mac." The television production *A Drum Is a Woman*, with music ranging from calypso to near-operatic, is a history of jazz, with Carribee Joe representing the African origins of jazz, and Madam Zaji the music that has evolved.

Such are the facets of Duke Ellington, whose name, along with contemporaries such as Louis Armstrong and the late Charlie Parker, no doubt will outlive this century.

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María

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ALBERTO VAZQUEZ

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Treinta Palabras

Quiero Llorar

QUETA JIMENEZ, "La Prieta Linda"

Los Laureles

Hojito Verde

Viva Quien Sabe Querer

MIGUEL ACEVES MEJIA

INTERMISSION

PROGRAM (continued)

Dulce Caramelo

Mi Cafetal

El Charro

THE MOONLIGHTS

La Novia

El Retrato de María

Soy un Hombre Feliz

ANTONIO PRIETO

Mexicano Ausente

Ojos Tapatios

Lucha María

TITO GUIZAR

El Gavilancillo

Amaneci en tus Brazos

La Caponera

LUCHA VILLA

Frenesí

In My Wax Museum

Perdóname mi Vida

ANDY RUSSELL

Medley à la Cugat

XAVIER CUGAT

Vamos a La Fiesta

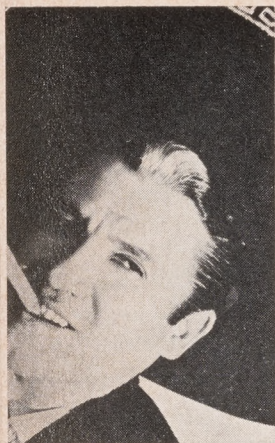
Adiós Africa

Tropical Medley

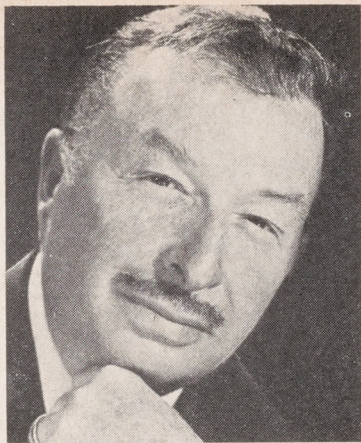
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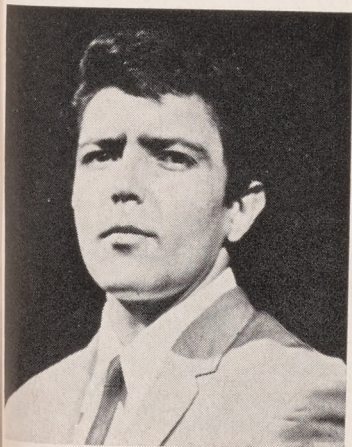
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RODGERS & HAMMERSTEIN CONCERT

SATURDAY, AUGUST 27, 1966 AT 8:30 P.M.

JOHN GREEN, *Guest Conductor*

JEAN FENN, *Soprano*

KATHERINE HILGENBERG, *Contralto*

CHRIS LACHONA, *Tenor*

RICHARD FREDRICKS, *Baritone*

ROGER WAGNER CHORALE, Roger Wagner, *Director*

THEATRE HIGHLIGHTS

Shall We Dance (*The King and I*)

It's A Grand Night for Singing (*State Fair*)

It Might As Well Be Spring (*State Fair*)

I Whistle A Happy Tune (*The King and I*)

I Have Dreamed (*The King and I*)

Orchestra

Mr. Fredricks, Miss Hilgenberg
and Chorale

Miss Fenn

Chorale

Miss Fenn and Mr. Lachona

DIVERTISSEMENT

Richard Rodgers Waltzes*

Lover, from the film *Love Me Tonight*

The Most Beautiful Girl in the World,
from the film *Jumbo*

Falling in Love With Love, from
the film *The Boys From Syracuse*

Orchestra

CAROUSEL

You'll Never Walk Alone

Mister Snow

If I Loved You

June is Bustin' Out All Over

Soliloquy

Miss Hilgenberg and Chorale

Miss Fenn

Mr. Lachona

Miss Fenn and Chorale

Mr. Fredricks

INTERMISSION

CINDERELLA **

Overture***

Orchestra

The Prince is Giving a Ball

Mr. Fredricks and Chorale

Do I Love You (Because You're Beautiful?)

Miss Fenn and Mr. Lachona

The Cinderella Waltz,
introducing Ten Minutes Ago

Orchestra and Chorale

SOUTH PACIFIC

Younger Than Springtime

Mr. Lachona

A Wonderful Guy

Miss Fenn

Bali Ha'i

Miss Hilgenberg

There Is Nothing Like a Dame

Gentlemen of the Chorale

Some Enchanted Evening

Miss Fenn and Mr. Fredricks

THE SOUND OF MUSIC

Climb Ev'ry Mountain

Miss Hilgenberg

Do-Re-Mi

Chorale

The Sound of Music

Miss Fenn

OKLAHOMA!

Introduction

Orchestra

Oh, What A Beautiful Mornin'

Mr. Lachona

The Surrey With the Fringe on Top

Mr. Fredricks

People Will Say We're In Love

Miss Fenn and Mr. Lachona

Oklahoma! Finale

Entire Ensemble

**The selections included in the Richard Rodgers Waltzes resulted from the collaboration of Mr. Rodgers with the late Lorenz Hart.*

***Edited for concert performance by Mr. Green.*

****Arranged and orchestrated by Mr. Green.*

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JOHN GREEN (formerly known professionally as Johnny) is celebrated as a composer, conductor, arranger, and pianist in both the light and serious music fields. Born in New York City, he graduated from Harvard University at nineteen with an economics degree. Becoming known as a leading songwriter during the 1930s, he has composed several all-time hits, including "Out of Nowhere," "I Cover the Waterfront," "The Song of Raintree County," and "Body and Soul." His works in the larger forms have been performed by major orchestras here and abroad.

Twelve times nominated, he holds four Academy Award Oscars, the most recent of which was for his work as conductor and co-music director of the film *West Side Story*. Green's latest nomination was for scoring the film *Bye Bye Birdie*. At the 1966 Academy Awards presentations last April, he served for the eighth time as music director and conductor.

He was General Music Director for MGM Studios from 1949 through 1958.

Now marking his eighteenth consecutive season as guest conductor at the Hollywood Bowl, Green has been commentator and conductor for the Symphonies for Youth of the Los Angeles Philharmonic, and was founder and for five consecutive years, music director and conductor of the Philharmonic's Promenade Concerts. He has been guest conductor of the San Francisco Symphony, the Denver Symphony, the Boston Pops, the Philadelphia Orchestra, and many others. This summer Green conducted his opening concert as regular conductor and artistic director of the new Promenade Concerts of the San Diego Symphony Orchestra; and he was recently heard as music director, arranger, and conductor of the CBS revival of Rodgers and Hammerstein's original TV musical *Cinderella*.

Green's most recent works in the field of extended composition are his original scores for *Who Has Seen the Wind?* (second of the Xerox-sponsored films for the United Nations, seen on ABC-TV), the film *Johnny Tiger*, a recent *Rawhide* segment for CBS, and William Holden's forthcoming film *Alvarez Kelly*.

Green is a Governor at Large of the Performing Arts Council of The Music Center, and was recently appointed by Governor Brown to the State Committee on Public Education.



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JEAN FENN, Metropolitan Opera soprano, received her early stage experience in light opera and musical shows. Although her repertoire at the Metropolitan is increasingly demanding, she has kept her flair for and love of the lighter side of her musical life. Last summer she co-starred with Giorgio Tozzi in *The Great Waltz* at The Music Center, and she has been a regular performer at the Hollywood Bowl since 1960.

This past season at the Met Miss Fenn sang Marguerite in *Faust* both in New York and on the opening nights of the Metropolitan's recently completed spring tour. She also sang on the last broadcast of *Faust* from the old Metropolitan Opera House.

Next season she will portray Eva in *Die Meistersinger* both in the premiere of that work in the Met's new home at Lincoln Center and on the subsequent broadcast. She will also be heard as Mimi in *La Bohème* and in the new Marc Chagall-designed production of *The Magic Flute*.

Television viewers have seen Miss Fenn on the Hollywood Palace and the Bell Telephone Hour this past season.

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KATHARINE HILGENBERG has been singing the music of Rodgers and Hammerstein throughout the United States for the past three years. Signed by Richard Rodgers to perform as the Mother Abbess, she toured with the National Company of *The Sound of Music* for fourteen months. When Rodgers recently produced a revival of *Carousel*, Miss Hilgenberg was again selected by him to perform as Cousin Nettie for a six-week run at Lincoln Center in New York, followed by a six-month tour. In between tours, she keeps busy singing in concerts of the famed team's music.

A native of Los Angeles and a graduate of the Roger Wagner Chorale contralto section, Miss Hilgenberg is well known to California audiences through her seven seasons with the San Francisco Opera Association; her many appearances as soloist with the Los Angeles Philharmonic; and her performances at the Hollywood Bowl which have run the gamut of opera, light opera, and oratorio.

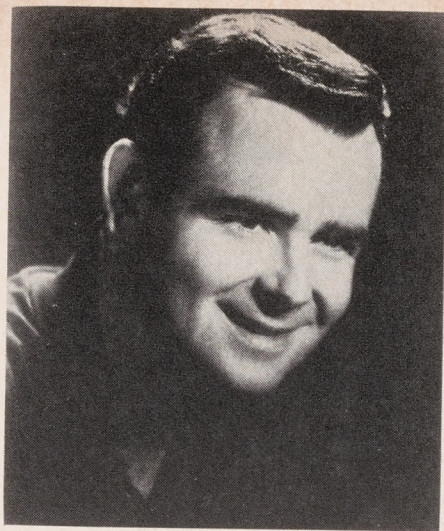


CHRIS LACHONA, born in Chicago of Greek descent, came to Southern California as a very young man. He studied voice with Annis B. DeMott and later enrolled at the University of Southern California where he studied opera with the renowned Carl Ebert for three years. The tenor's operatic career began during this period, when he sang the West Coast premiere of Menotti's *The Consul*, with Ebert conducting. After touring regionally with this opera, he returned to the University for two more years, working with Dr. Walter Ducloux.

In 1955 Lachona made his debut with the San Francisco Opera in *Louise*, and now appears regularly with that company each season. He has also sung with the Los Angeles Opera Company, the Los Angeles Guild Opera, and has done many leading roles for the Redlands Bowl Association.

In the summer of 1961, Lachona made his Hollywood Bowl debut on the Rodgers & Hammerstein night, John Green conducting. He was immediately re-engaged for the Sigmund Romberg Night the same season, and has appeared here almost every year since.

In addition to his operatic appearances, Chris Lachona sings extensively in concerts, recitals, and oratorios.



RICHARD FREDRICKS, leading baritone of the San Francisco Opera and the New York City Opera, is a native of Los Angeles. After serving four years in the Submarine Service, he studied engineering while working as a laboratory engineer. He took up voice lessons while pursuing his vocation; a successful season in summer stock led him to decide to concentrate seriously on music. Since then, Fredricks has worked his way up the operatic ladder without ever singing in Europe. His diversified career has encompassed the fields of opera, musical comedy, night clubs, and recordings.

A favorite guest artist at the Hollywood Bowl (where he has appeared several times on the Rodgers & Hammerstein Nights, Lerner & Loewe Nights, etc.), Fredricks has appeared as soloist with a number of leading orchestras, including the Chicago Symphony, the Cleveland Symphony, the New York Philharmonic, and many others. Other operatic appearances have been with the New Orleans Opera, Philadelphia Lyric Opera, and Miami Opera Guild.

Among the leading roles he has sung in musical comedy are Ravenal in *Show Boat*, Grieg in *Song of Norway*, Lead-

ville Johnny in *The Unsinkable Molly Brown*, and Curley in *Oklahoma!* He has also appeared extensively in the Gilbert & Sullivan repertoire. Television credits include the Steve Allen Show, NBC Opera, and the world premiere of *Lizzie Borden*.



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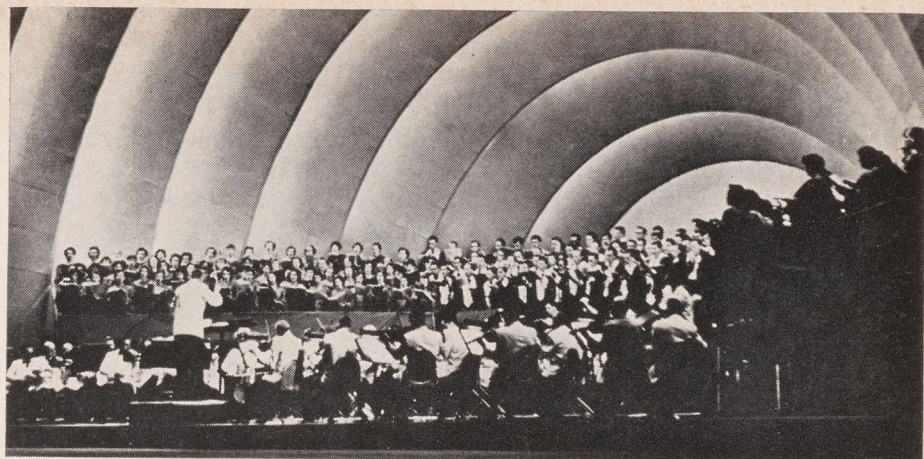
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The Los Angeles Chapter of NATS holds monthly forums for members.



THE ROGER WAGNER CHORALE was founded in 1947 under the name of the Los Angeles Concert Chorale. It made its first major appearance with the Los Angeles Philharmonic Orchestra in a performance of the Mozart *Requiem* under the direction of its founder and conductor, Roger Wagner. With the exception of the newly-formed Los Angeles Master Chorale, which Wagner also conducts, the Roger Wagner Chorale has been the only choral group to appear with the Philharmonic since 1948.

In 1949 the Chorale was signed under contract to Capitol Records and has since recorded over thirty long-playing records for this company. The group also received the "Grammy" award from the Academy of Recording Arts and Sciences

for its album "Virtuoso," named "best performance in the field of operatic and choral music on all levels for the year 1958."

The Chorale, which sang as part of the Coronation Festivities in 1953, has toured Europe, the Near East, Central and South America under the auspices of the U.S. Department of State, and Japan through the sponsorship of the Japanese Society for International Cultural Exchange. While in Rome this year, the group performed at a special audience for Pope Paul VI, where His Holiness personally announced that he had elevated Roger Wagner to Knight Commander of the Order of St. Gregory for his many outstanding achievements in the field of music.



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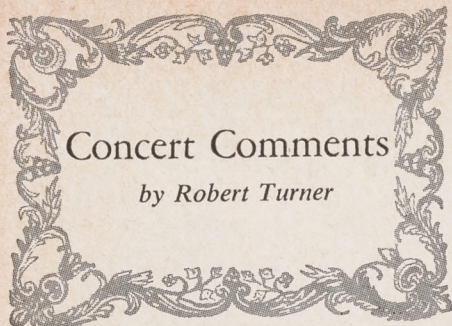
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Concert Comments

by Robert Turner

Saturday, August 27, 1966

RODGERS AND HAMMERSTEIN CONCERT

The two most distinctive American musical forms are jazz and the musical comedy. No composer or librettist has contributed more to the latter field than Richard Rodgers (1902-) and Oscar Hammerstein II (1895-1960).

Their collaboration, dating from the preliminary work on *Oklahoma!* in 1942, began at a time of uncertainty in the lives of both men. Rodgers, who had written twenty-nine musical plays, thirteen film scores, and 400 songs in a twenty-four-year collaboration with Lorenz Hart, was without a partner. Hammerstein, though he had numerous successes to his credit, was fresh from a string of five flops. Yet the collaboration of Rodgers and Hammerstein was to mark an epoch in the American musical theatre — an epoch which often has been compared to that of Gilbert and Sullivan in England.

Rodgers' childhood love of music was the result of his parents' enjoyment of operettas. They would attend every performance possible, then buy the score, which his mother would play on the piano. Rodgers' first efforts at the piano were an imitation of his mother playing these melodies.

At summer camp when he was fourteen, he composed his first real song for his fellow campers. At sixteen he composed the varsity show music at Columbia University — the first freshman ever

to do so. He first made the big time with *Garrick Gaieties* (1922), in collaboration with Hart while a student at the Institute of Musical Art.

Hammerstein, grandson of the original Oscar Hammerstein who founded the Manhattan Opera Company, wrote the lyrics for the Columbia varsity show of 1916. He served a long apprenticeship with Otto Harbach, and later teamed with Youmans, Friml, Romberg, Gershwin, and in the great *Show Boat*, with Kern.

Besides the fact that both Rodgers and Hammerstein had attended Columbia, and both needed partners in 1942, there were other coincidences in their lives. Both had fathers named William, for instance, and both married girls named Dorothy.

It is not easy to analyze the qualities which have created the enormous appeal of Rodgers and Hammerstein. An opus like *Oklahoma!* carries grassroots simplicity of characters practically to its farthest limits. When it is hard to find a backer for a show, the trouble often is that it is too advanced or sophisticated. In the case of *Oklahoma!* the difficulty was that the work was too elementary. It was not immediately perceived that this musical play was fraught with the good smell of the soil, the expansive horizon of the frontier, and the glory of a burgeoning new state.

When *Oklahoma!* closed on Broadway after a five-year run, it had been seen by 4,500,000 people in 2246 performances, grossed \$7,000,000, repaid the backers 2500%, and won a special award of the Pulitzer Prize committee. But many of the statistics of the later *South Pacific*, *King and I*, and *Sound of Music* are just as impressive.

After *Oklahoma!* Rodgers and Hammerstein developed further and further the idea of the true musical play — complete integration of music with drama. Song, dance, and story were used as primary ingredients. More and more of

the story came to be unfolded in song. Each work has involved a cast suitable to the musical presentation of the play. *Oklahoma!* has its cowhands who constitute a chorus, *South Pacific* its Sea-Bees, nurses, and Marines, *Carousel* its factory girls and fishermen.

The early stages of Rodgers and Hammerstein's shows consisted of preliminary conferences, which often lasted for months. But they did not believe in lengthy research, for fear of "research poisoning." Before *South Pacific*, which he co-authored with Joshua Logan, Hammerstein read the Michener book four times; Rodgers read it twice. Following the conferences, Hammerstein went to his Pennsylvania farm, whence he sent Rodgers portions of dialogue and lyrics as they were finished.

Hammerstein worked long and hard at the perfection of his materials. Rodgers, on the other hand, often found his music flashing into his mind in perfect form. "Happy Talk" was written in twenty min-

utes, "Bali Hai" in five. "It Might as Well Be Spring" took an hour. The last act soliloquy in *Carousel* was the product of three weeks' work by Hammerstein, and two hours by Rodgers. The composer recently explained these feats as follows:

I don't believe that a writer does something wonderful spontaneously. I believe it's the result of years of living, of study, reading, his very personality and temperament. At one particular moment all these come together and the artist "expresses" himself.

Rodgers and Hammerstein did not hesitate to introduce more innovations after *Oklahoma!* In *Carousel* the hero is killed; in *The Sound of Music* there is no overture. Much of the story material in both these works is more weighty than that which is usually found in a musical play. In *No Strings* (1962), for which Rodgers wrote the lyrics himself following the lamented death of Hammerstein, the orchestra appears onstage, mingling with the actors.

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cessful composer who ever lived (his earnings have been estimated at \$100,000,000), Rodgers certainly does not continue to write because of any practical need to do so; but he enjoys every moment of his many-sided career as composer and producer, and does not regard it as work. Following a serious operation about ten years ago, he was back at rehearsals of *Pipe Dream* after just ten days — for him, the best therapy that could be devised.

*

Carousel (1945) was adapted from the Hungarian Molnar's fantasy *Liliom*, first produced in this country by the New York Theatre Guild in 1921. For *Carousel* the locale was changed to New England, and the character Liliom became Billy Bigelow, a carnival barker. Tough Billy falls in love with the shy and sweet Julie, a member of the troupe. Against the advice of their friends, they are married. When they are going to have a child, Billy is very proud, sure he is going to

have a fine son. In order to make ends meet, he allows himself to be drawn into evil company, becoming involved in robbery and murder, and finally committing suicide. Fifteen years later, Billy's soul still has not gained access to Heaven, but he is allowed to spend one day on earth to visit his nearly grown daughter. Her tenderness and love for him at last make him clean, and his soul can find peace. And Julie, after the years of doubt, now knows that she married the right man after all.

*

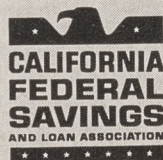
The originators of the idea for *Cinderella* (1957), a musical play for television, were Julie Andrews and her manager. They took the idea to CBS, who in turn took it to Rodgers and Hammerstein, who began work on it in midsummer, 1956.

To those who expressed surprise that the famous team would turn to a fairly new medium, Rodgers replied, "I'm willing to try anything. I wouldn't even be



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afraid to write a night-club show. I once did, in 1926, as a matter of fact. It was lots of fun and a tremendous failure."

Setting the Cinderella story to music was not a new idea. The tale, which can be traced back to the seventeenth-century French writer Perrault, had been transformed into operas by Rossini (*La Cenerentola*) and others, been made into a ballet by Prokofieff, and found its way into a variety of stage works.

Rodgers and Hammerstein decided to leave the technical problems of their new medium to the specialists. These problems included turning a pumpkin into a coach, and mice into horses. Permanent sets were built, against the likelihood of repeat performances.

The usual try-out in an outlying city was of course impossible, and because the TV equipment occupied the studio space (the old 81st St. Theatre), it was not even possible to have a live audience for the final rehearsal.

On March 31, 1957, fourteen years to the day after the premiere of *Oklahoma!*, the cameras rolled, and *Cinderella* was shown to the nation (in color, except on the Pacific Coast). As usual with an R. & H. production, there was an impressive statistic — one performance and an audience of 45,000,000!

*

The Sound of Music (1959), with libretto by Howard Lindsay and Russel Crouse, is an adaptation of the autobiography *The Trapp Family Singers* by Maria Augusta Trapp. The Trapps are a real family, who lived in Austria before World War II, and toured the world as a singing ensemble.

The scene is Austria in 1938, shortly before the Nazi *Anschluss*. Maria, a postulant in Nonnberg Abbey, is considered by the Mother Abbess to be too spirited for the religious life, and is sent to be governess to the seven children of Captain von Trapp, a retired officer of the Austrian navy, and an anti-Nazi. Since the death of his wife, the captain has

reared his children with naval discipline, and made them hardly more than machines.

Returning from a trip, he finds that Maria has broken through the children's reserve, and taught them to sing (*Do-Re-Mi*). The story concerns the captain's rediscovery of his affection for the children, his break with his fiancée Elsa over their differences about the Nazis, the romance of the eldest daughter and the young Rolf, Maria's frightened return to the abbey when she realizes that she is falling in love with the captain, the Mother Abbess' sending her back, telling her to face life and not flee from it (*Climb Ev'ry Mountain*), the marriage of Maria and the captain, and the family's dramatic escape to freedom when the Nazis arrive.

Coming less than a year before Hammerstein's death, this was one of the great team's most important plays.

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Native talent to dance and an enthusiasm to entertain, two characteristics of the peoples of the South Pacific, will be demonstrated in "Festival Polynesia!" at Hollywood Bowl August 31 to September 3.

The company of 175 dancers, singers and musicians are being brought by S. Hurok direct from their home base at the Polynesian Cultural Center, Laie, Hawaii, to make their mainland debut.

Though a similarity of Polynesian cultures is apparent, the difference in custom and temperament will be more than evident during this exciting spectacle by Samoans, Fijians, Tahitians, Tongans, Hawaiians and Maoris of New Zealand.

The repertoire of each group is dictated by its heritage, with chants peculiar to each area accompanying dances and ritualistic ceremonials.

The nature of the dancing is distinctive for each group, and will include the fierce war dances of the Fijian, the graceful, flowing poi dances of the Maoris, the startling fire dance of the Samoan men, the challenging spear dance of the Tongans, and, of course, the familiar hula. The latter, much distorted today, will be performed authentically as it was in old Hawaii.

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The Week to Be— at the Bowl

On Tuesday, August 30, Henry Lewis will be guest conductor for Symphonies Under the Stars with mezzo-soprano Marilyn Horne as guest artist. On the first half of the program, Mr. Lewis will conduct Berlioz' Overture, *The Corsair*, Op. 21, and his dramatic symphony, *Romeo and Juliet*, Op. 17, selections from Part II, while Miss Horne will sing Massenet's "Adieu, notre petit table," from *Manon*, Gounod's "O ma lyre immortelle," from *Sapho*, and "Seguidilla" from Bizet's *Carmen*. The latter half of the program will be all-Wagner with Mr. Lewis conducting Elsa's Procession to the Cathedral from *Lohengrin*, and Seigfried's Rhine Journey from *Götterdämmerung*, and Miss Horne singing Brunnhilde's Immolation, also from *Götterdämmerung*, Act. III.

Native talent will be displayed in "Festival Polynesia!" at the Bowl from August 31 to September 3. The company of 175 dancers, singers, and musicians are being brought by Mr. Hurok from the Polynesian Cultural Center, Laie, Hawaii, to make their mainland debut. Though there is a similarity in Polynesian cultures, the differences in custom and temperament will be revealed during this colorful spectacle by Samoans, Fijians, Tahitians, Tongans, Hawaiians, and Maoris of New Zealand. The Maoris are also planning to display their craftsmanship (if it can be flown here) in the form of a sixty-five-foot canoe of solid wood, built to hold sixty warriors. The canoe was originally constructed as a gift for King George V but was not completed at the time due to the monarch's death. It was recently discovered again, still unfinished, in a Maori village, being used as a watering trough for animals. It has now been completely finished and restored for its first public showing.

Bowl Story Called Book of Memories

"Magic Valley, the Story of Hollywood Bowl," by John Orlando Northcutt, is called a "book of memories."

The book, lavishly illustrated in color and black and white photographs, begins at the beginning, fifty years ago, when a colossal production of *Julius Caesar* in the hills of Hollywood led almost directly to the founding of Hollywood Bowl.

The dramatic story of the Bowl, from "Daisy Dell" to Symphonies Under the Stars, includes many precarious crises, including the dark days of 1951 when

the Bowl was closed. It re-opened in twelve days, through the gallant efforts of a courageous woman.

The author of "Magic Valley" was for thirty years Publicity Director of Hollywood Bowl and lived through many of the events described in the book.

It is being published by Joe R. Osherenko and, beginning in mid-September, will be on sale in the Bowl's Gift Shop and in book stores. It also may be ordered by mail, with the order form below.

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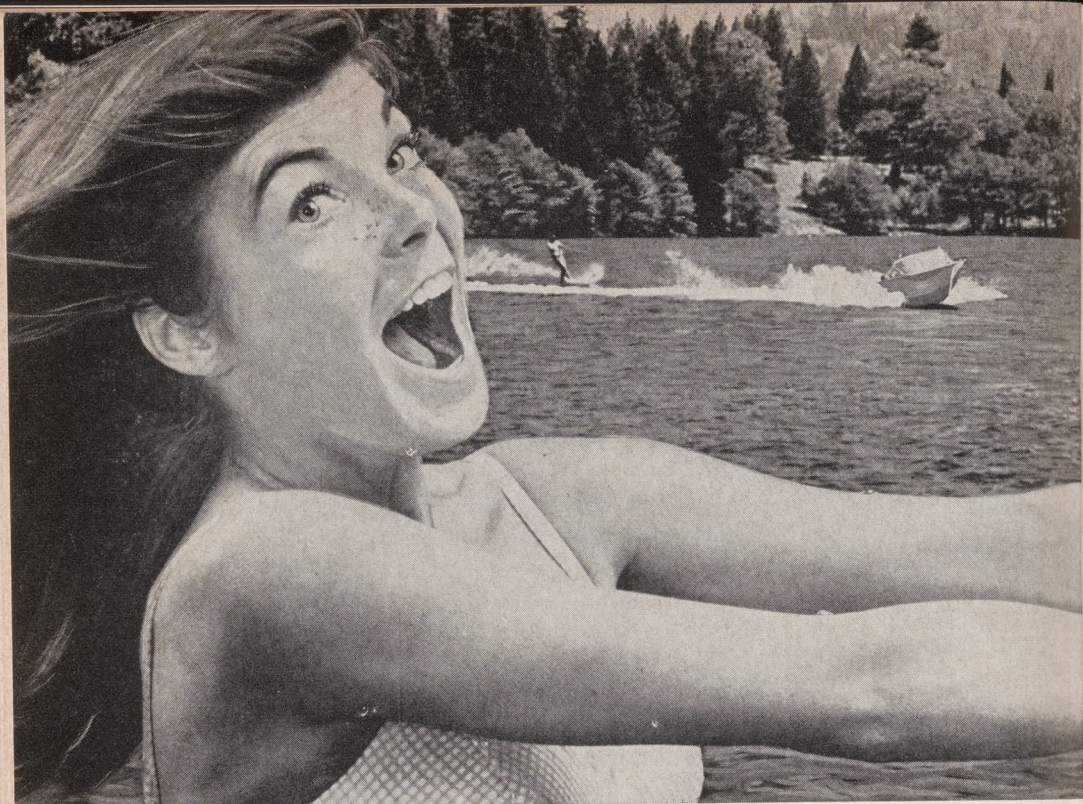
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Convenient bus transportation is offered by the Rapid Transit District. From all over the Los Angeles area, buses marked **Hollywood Bowl** bring you directly to the main ticket gate at the Bowl. Return buses await you at the Highland Avenue entrance. RTD runs a special **Starliner** shuttle service from Hollywood to the Bowl. For more information refer to the RTD page in this magazine or phone 747-4455.

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Barbara Winters
William Kosinski

ENGLISH HORN

William Kosinski

CLARINET

Kalman Bloch
Merritt Buxbaum
Michele Bloch
Franklyn Stokes

BASS CLARINET

Franklyn Stokes

E♭ CLARINET

Merritt Buxbaum

BASSOON

Frederick Moritz
Walter Ritchie
David Breidenthal
Fred Dutton

CONTRA BASSOON

Fred Dutton

HORN

Sinclair Lott
Wayne Barrington
Alternate First
Ralph Pyle
George Price
Hyman Markowitz

TRUMPET

Robert Di Vall
Irving Bush
Tom Stevens
*Norman Williams

TROMBONE

Robert Marsteller
Byron Peebles
Miles Anderson
Charles Bovingdon

TUBA

Roger Bobo

TYMPANI

William Kraft

PERCUSSION

Walter Goodwin
Charles Delancey
Forrest Clark

HARP

Stanley Chaloupka
Paula Schertzinger

PIANO

Shibley Boyes

LIBRARIAN

Sune Johnson

PERSONNEL MGR.

Joseph Fishman

STAGE MANAGER

George Coble

*Deceased



This matter deserves your full-time attention.

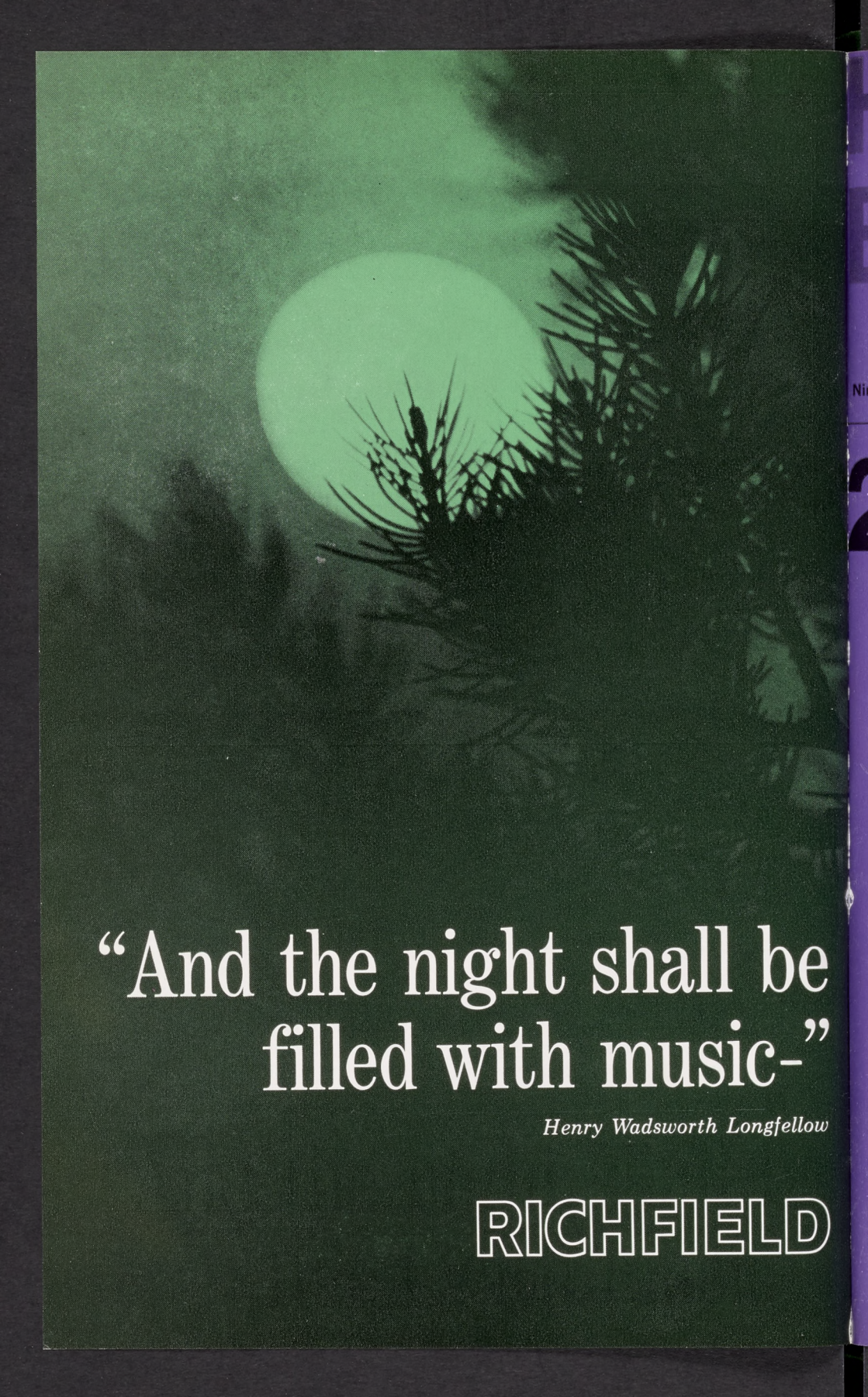
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“And the night shall be
filled with music—”

Henry Wadsworth Longfellow

RICHFIELD